CENTER FOR MODERN GREEK STUDIES
THE NIKOS KAZANTZAKIS CHAIR
SAN FRANCISCO STATE UNIVERSITY

ΜΑΝΤΑΤΟΦΟΡΟΣ

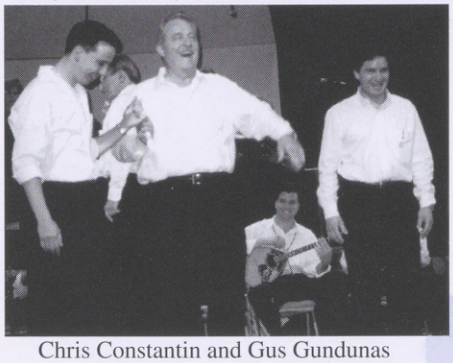
ΕΔΡΑ ΝΙΚΟΥ ΚΑΖΑΝΤΖΑΚΗ
MODERN GREEK STUDIES FOUNDATION

MANTATOPHOROS: "BEARER OF NEWS, MESSENGER"

3 Muses Benefit Concert Presented June 9th with a Focus on the Evolution of Greek Folk Music and Dance

The Modern Greek Studies Foundation presented its third Three Muses Benefit Concert on June 9th at McKenna Hall. The program's rich and unique repertoire differed from the concerts given in 1998 and in 2000. This program featured hallmarks of Greek music, poetry and folk dance. Its musical program, led by conductor, Dr. Tikey Zes, and designed by musical director, George Liviakis, presented a survey of Greek ecclesiastical, folk and popular music from Byzantine to modern times.

The program featured such genres as Byzantine Hymns, Ventian Cantathes, Rembetika, Laika and Contemporary Folk.. Part two of the concert featured a Montage of Greek folk music and poetry. Poetry from Odysseas Elytis' "Axion Esti" and Giorgos Seferis' "Denial" was read by Professor Martha Klironomos, Director of the Center for Modern Greek Studies. Dancers from the Hellenic Heritage Institute provided colorful rhythm. A rousing rendition of the Tsamiko Dance (a traditional dance suggesting victory over the Ottoman) was danced by Chris Constantin, Gus Gundunas and others.



Chris Constantin and Gus Gundunas

Peter Haikalis, President of the Modern Greek Studies Foundation and Pat Aleck, Vice-President of the Modern Greek Studies Foundation served as Masters of Ceremonies. The response from performers and audience alike was that the event was a delight and that a repeat performance would be welcomed.

A gala reception following the concert was hosted by the Pan Cretan Association Chapters of District 6. Proceeds from the concert benefit the San Francisco State University Center for Modern Greek Studies' Nikos Kazantzakis Chair Endowment. More photographs from the Three Muses concert can be found on the Center's web site: www.sfsu.edu/~modgreek.

Spring 2002 Events

Elizabeth Prodromou presents the MGSF First Annual Petris Lecture

Consul General Dimitrios Touloupas, Prof. Elizabeth Prodromou, Prof. Martha Klironomos, and Hon. Cyprus Consul Nicolaos Theophanous at the Petris Lecture

Elizabeth Prodromou, Assistant Professor of Political Science, Boston University, delivered the second annual **Senator Nicholas Petris lecture** on April 14, 2002. Dr. Prodromou's talk proposed that the prospects for democratization in any solution beyond the current conditions in Cyprus, as well as for regional democratization, are optimized by a national construct built on constitutional patriotism. A reception afterward was provided by the Modern Greek Studies Foundation and hosted by Pat Aleck, Hariklia Boone, and George Konstantopoulos.

Dimitris Tziovas, Professor of Modern Greek Studies and Director of the Centre for Byzantine, Ottoman and

(continued on p. 7)

3 MUSES PERFORMERS

Tikey Zes
Arrangement/Composition and Direction

Gus Gundunas
Arrangement and Direction

George Liviakis
Program Director

SINGERS

Basses:
Tikey Zes

John Cladis
John Vlahos
Constantine Gundunas
Ted Zamenes

Alex Christ
Peter Roosakos
Russell Schonberg
Bill Triphonas
John Torrey
Roger Torrey

John Lecas
Angelo Karampelis

Tenors:
Chris Vitakes
Niko Petrakis
Tony Mezilis
Greg Rubis
Mario Digiovanni

Sopranos:
Cathie Banks
Fareeda Christ
Garifalia Zeissig
Foula Vasilogeorge
Noni Giusti
Kiki Kyriakakis
Popi Parnell

Altos:
Wendy Mezilis
Kathy Lecas
Sylvia Gundunas
Dimi Efstathiou

DANCERS

Artemis Caneri
Chris Constantin
Sophia Kalamaras
Larraine McBride
Elaine Petrakis
Karen Solomos
Pauline Zazulak

MUSICIANS

Mandolins:
George Liviakis
Iona Ali
Hy Plutchuk
Josephine Pelligrini
Janice Fourier
Glenn Cornet

Bouzoukee:
Bobby Kalyvitis
George Mylordos

Guitars:
Andy Zamenes
William Kouvaris

Accordian:
Marion Kelly

Flute:
Richard Auslander

Clarinet:
Cliff Walters

Violin:
Steve Manitsas

Cello:
Connie Torrey

Bass Viol:
Steve Adams

Percussion:
Costa Karkalemis

NARRATORS
Pat Aleck
Peter Haikalis

POETRY
Martha Klironomos

Professor Martha Klironomos reading poetry at the concert

Chris Constantin and partner

The Hellenic Heritage Dancers

Program Conductors/Director:(from left) Gus Gundunas, Tikey Zes, George Liviakis

The Chorus

Fanis Economidis and Dr. Mavrommatis

Fall 2002 Classes

Registration Information

San Francisco State University

SFSU Students should register through SFSU touchtone system. Classes begin Wednesday, August 28, 2002. To confirm registration information, check the SFSU website at **www.sfsu.edu.** Touchtone registration begins July 18th.The touchtone registration schedule and information may be found on the web at: **www.sfsu.edu/~admisrec/reg/ttscheds.html**

**College of Extended Learning*

Any adult in the community may enroll in University courses without being formally admitted to the University. To find out details of enrollment, please contact SFSU College of Extended Learning at **(415) 405-7700**. **www.cel.sfsu.edu**

Eldercollege

This program is also for those over 60. Although it is not possible to earn a degree through Eldercollege, you may audit regular classes on a space available basis. You do not need to meet the standard requirements for admission to be a part of this program. The fee is $45 per semester. Please note that this fee does not apply for courses offered through the College of Extended Learning. For more information, call the Urban Elders Program at **(415) 338-2127**.

Over-Sixty Program

Persons 60 years of age or older can earn a Baccalaureate or Master's degree at the University without payment of admission or registration fees. You only pay a $3 fee for each term you attend. To be eligible for the program, you must:

1) be at least 60 years of age
2) have been a California resident for a full year immediately preceding your enrollment
3) meet the standard requirements for admission to the University.

For more information call the Urban Elders Program at **(415) 338-2127**. Please note that this special fee does not apply for courses offered through the College of Extended Learning

MGS/GRE 150 **Modern Greek I**

Introduction to the Modern Greek language. Basic oral expression, listening comprehension, reading and writing will be emphasized.
This is a GE course. **3 units**

Instructor: **Prof. Martha Klironomos**
Time: **Mon./Wed. 2:10–3:25 p.m.**
Location: **HUM 384**

MGS/GRE 365 **Intermediate Modern Greek III**

A continuation of Modern Greek II. Accelerated emphasis on conversation, grammar, reading, and writing in contemporary Greek. Pre-requisite: MGS 150, MGS 151 or equivalent. **3 units**

Instructor: **Despina Spanidis**
Time: **Tues. 4:10–6:55 p.m.**
Location: **HUM 279**

Related literature Course

CWL 430 **Hero Tales of the Mediterranean**

Heroic narrative, in poetry and prose, provide the means for examining aspects of the ancient, medieval, and modern cultures of the Mediterranean and Greece.
This is a GE course. **3 units**

Instructor: **Prof. Martha Klironomos**
Time: **Mon.Wed./Fri. 12:10-1:00 p.m.**
Location: **HUM 113**

Offered through the College of Extended Learning:

MGS 152 **Modern Greek Conversation**

A course for the advanced beginner, offered through the **College of Extended Learning**,* and geared toward practical language usage. Pre-requisite: MGS 150 or equivalent. **[2 units]**

Instructor: **Katerina Chiotis**
Time: **Tu 7:00–9:00 p.m.**
Location: **HUM to be announced**

Anca Vlasopolos. *No Return Address: A Memoir of Displacement.*

New York: Columbia University Press, 2000. 220 pp.

Exquisitely written, Anca Vlasopolos' recently published memoir recounts a daughter's recollections of a Greek-Jewish family in Romania and their multiple relocations from Eastern Europe to the United States in the aftermath of the Holocaust. A writer and an academic, Vlasopolos was born in Romania but now resides in Detroit, Michigan. She is the daughter of Paul Vlasopolos, born in the Danube port of Braila, the son of a Greek immigrant father and a Hungarian mother, and Hermina Grünberg Vlasopolos, born in Bucharest, the daughter of a Jewish father of Sephardic origin and a Jewish Romanian mother. Prior to her marriage to Paul and the birth of Anca, Hermina was deported in 1944 from Transylvania to Auschwitz, where she remained for three months before being transported to three labour camps. The memoir deals with the episodic re-telling of this experience, the father's later imprisonment as a political dissident, and the ensuing migration and resettlement of mother and daughter to the West after Paul's death.

We can certainly append this text to a plethora of memoirs written by Holocaust survivors and their descendants, the value of which, like that said of oral history, is to prevent the total obliteration of personal testimony. Yet in this instance, the memoir provides an ideological space in which to empower the often muted voice of the female survivor, but it does so through the mediating presence of the descendant. The story is thus conveyed through what Vlasopolos refers to as "transcription" in relating the life and contacts of mother, daughter and an often absent father. It is "the crude text unadorned by modulations of speech or the lightning-quick pointer of gesture" and "the 'creative' departure from the original" (2).

As such, the author alternately ponders the moral and aesthetic dimensions of transcribing "truth" in replicating her subjects' experience, aware of the displacement of time, history and place as well as the "dislocation of language," as she puts it, effected by linguistic and cultural "translation" (x). She admits to how her text is, at times, inevitably and even deliberately, given to re-imagination. "But are these their voices?" she asks. "It isn't their language in which I speak their stories; the stories aren't perhaps even theirs but the precipitate of words I remember imperfectly or invent to cover the silences, the stirred sediment of feelings these memories evoke" (2).

Most poignant among these voices is that of Hermina's, alluding to the inaccessibility of the past and the impossibility of fully transcribing the inhumanity of Auschwitz, the first reference of which Vlasopolos frames within the context of her mother's "storytelling" at a social gathering and the author's own divided loyalties over its representation:

> Like the Ancient Mariner, she'd mesmerize the guests. . . . I was torn by so many conflicting feelings that I fell mute or clumsily tried to change the course of the indomitable flow of my mother's reminiscences. . . . What did they mean to me anymore other than an interruption in social ease? How wearying the acrobatics between allegiance to my mother's history, in so many ways beyond access even to me, and my yearning for the lotus of normality. (26-27)

In questioning "where does the truth of an individual's history reside," Vlasopolos ultimately categorizes her memoir as "a 'fictionalized' autobiography" (ix), a mode of writing that enables her "to speak" (1)—one firmly institutionalized within Western letters that validates her own perspective as an autobiographical subject. Citing well-known fictive autobiographies by Proust, Woolf, Joyce, Roth, and Kingston, Vlasopolos integrates elements that permeate such antecedents of "constructed fiction" –the fleeting and fragmentary minutiae that make up lived experience, engaging an interpretive process that sifts through a continuum of the ordinary and the traumatic, of what was once possessed and now lost. "I use these literary contexts," she explains, "as a diversionary tactic from the uneasy awareness that whenever we re-collect, re-member our past, we fashion it out of threads, scraps, disparate pieces that for reasons fathomable or not have been taken along in the mental trunks that hold our past selves" (ix). She articulates, however, a post-modern skepticism towards holistically representing an integrated self through narrative form because of the mutability of time, place and identity. "Memory is fragmentary," she notes, "and we like to think that imaginative recollection can assemble the pieces, whether in the crazy quilt of a post-modern refusal to believe in the integrity of self and history or in the deceptively organic patterns of a method that testifies to its user's faith in ends, and endings, and thus beginnings and middles" (ix)

Her understanding of herself as "Other" on the level of social relations in a multi-ethnic society

surface in her acrimonious childhood reminiscences of post World War II communist Romania. "Whatever horrors had taken place and were to divide our ethnic interests in Asia Minor and the Fertile Crescent somehow failed to touch us," she recalls, "weighed down as we all were by the pressure of a virulent, historically belated Romanian nationalism" (41). In her estimation, what binds these Others—Greeks, Jews, Armenians, Turks—is the common lot of diasporic peoples, "wanderers brought by triumphant empires or diasporas and abandoned on this hostile shore" (48-49) who "drew together in a kind of huddle of the prideful wounded" (41). Deemed as non-belonging by their host society, despite their viable contribution, she comments on how "[w]e . . . found ourselves deprived of the very rootlessness that had made us Other, immured inside the boundaries of a country that would let us neither out nor in" (48-49).

In 1962 when she and her mother are granted exit visas from Romania and are forced to renounce their citizenship, the memoir takes the shape of a "story of exile" (ix) and her existence becomes that of "a moveable domain" (2). It is one that functions "along the axis of places" (x), from Bucharest and Paris to Brussels and Detroit, exemplifying a diasporic consciousness, to use James Clifford's formulation, in its remembering the resettlement from one urban dwelling to another and gauging the degree of "foreignness" felt. The narration of the migrant's feeling dislocated and alienated from both the physical and social terrain is captured by the Romanian expression "'in strangeness,' " which, as Vlasopolos explains, refers to "territory that lay outside the ever-changing boundaries of the country" and to a concomitant "state of mind" (127).

The "narrative thread" of these peregrinations is the primacy of sense that evokes vivid recall for Vlasopolos and the power of its association to her sense of displacement, recognized particularly by "those who have lived under repression—theocratic, ideological, familial" (x). Paris, the site of her first "acute consciousness" of such "cultural displacement," delineated in her crossing from East to West, is rendered through choking fumes, the asphyxiating effect of modernity's accelerated advancement: "I stood on a metro platform, and as the train made its breakneck approach, the fumes from the tracks, loaded with strangulating memories of my first encounter with the West, rushed upon my whole being with greater speed and with more impact, more lasting impact at any rate, than the bullet-shaped locomotive would have had" (1).

Similarly, food becomes a recurring leitmotif in the narrative, displaying the dominant role it plays both in the act of remembering and in the formation of social identities. It most effectively illustrates the political and cultural divide between those who have enough to eat and those who do not, as conveyed in the episodes of the disenfranchised prisoners in the concentration camps and displaced refugees from the Soviet bloc who migrate to the West. Food also becomes a marker in her understanding of ethnic difference. A childhood memory of eating *kolyva*, an offering most closely associated with the ritual observance of death in Greek culture, relays her first "taste" of loss: "wheat boiled with sugared milk and sprinkled with silver candy that they gave out at funerals, a delicacy pleasing to my palate, which had not yet tasted irremediable loss, the bitterness in the lying symbolism of swollen grains, big with their own death and not the germination of life to come" (5).

Among the best of its genre to be published of late, Vlasopolos' eloquent memoir is not only to be read and remembered for the richness and depth of the experiences it relives. It is also timely in how it challenges common assumptions, debated as they are in academic discussions today, about nation, race, religion, and class, offering the unique perspective of a diasporic subject and the defining moments through which she asserts her hybrid ethno-religious identity especially by way of language in its "translation" from Romanian to English. It provides, moreover, further reflection over memory, sense and food as explored in current interdisciplinary inquiry in its consideration of these elements beyond that which constitutes a mere pining of nostalgia for the past initiated by contact with material substances.[1] The memoir excerpts the very social, economic and historical conditions that pervade sensory experience, consciousness and language, those that manifest differentiated "ethnic" identities.

[1] See, for example, C. Nadia Seremetakis, ed., *The Senses Still: Perception and Memory as Material Culture in Modernity* (1994) and David E. Sutton, *Remembrance of Repasts: An Anthropology of Food and Memory* (2001).

Martha Klironomos
San Francisco State University

Review to be published (August 2002) in *Journal of Modern Greek Studies, Australia and New Zealand.*

Report from the Modern Greek Studies Foundation

Underwriters for the *Return of the 3 Muses*

The Modern Greek Studies Foundation wishes to thank the following individuals and fraternal organizations for their support of this program.

GOLD UNDERWRITERS
$1,000

Pan Cretan Association of America
George and Judy Marcus

SILVER UNDERWRITERS
$250-$999

Patricia Aleck
Peter and Susan Haikalis
Mike and Roxanne Koston
Ahepa Chapter # 171 , Oakland
United Hellenic American Societies

BRONZE UNDERWRITERS
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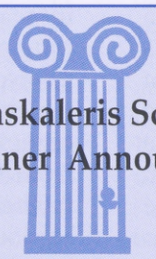
Pan Cretans of Southern California



2002 Maskaleris Scholarship Winner Announced

Gentle Wagner is the repeat recipient of the Maskaleris scholarship. She is an MA candidate in Museum Studies at SFSU with an emphasis in Curation. Gentle began studying Modern Greek at the University of Arizona and came to San Francisco State University to complete a BA in Classics in 1997. She chose San Francisco State University because of Modern Greek Studies.

After receiving the 2001 Maskaleris award last summer, Gentle studied Modern Greek at the Institute of Balkan Studies in Thessaloniki. Currently, she is working with the Hellenic Heritage Museum in San Jose and is curating an exhibit, "Dreams and Traditions: Greek American Weddings," at the San Mateo County History Museum in Redwood City.

Consul General Touloupas, Foula Vasilogeorge and Peter Haikalis

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Pat Aleck, Rose Sogotis, Frank Boone and Hariklia Boone

Pat Martin and family

MGSF Executive Board Meeting May 7, 2002

CMGS Events

(Spring 2002 events, continued from p. 1)

Modern Greek Studies at the University of Birmingham (UK), gave a lecture on February 24th on "Greek Culture in Transition" This lecture explored the swift transformation of Greek culture from a pre-modern collectivity to a postmodern celebration of diversity. Prof. Tziovas suggested that the process of individuation in Greek society cannot be seen as identical to western individualism. Professor Tziovas also gave two seminars for SFSU students on Feb. 25th. Prof. Tziovas' lectures were generously sponsored by the Alexander Onassis Public Benefit Foundation (USA), as part of a U.S. tour.

A Workshop in Oral History Interview Techniques sponsored by the Center and the Modern Greek Studies Foundation, was held on March 16, 2002. Workshop leader was Gail Kurtz, oral history consultant to the Bancroft Library at U.C. Berkeley.

On April 26,2002 **Georgios Anagnostu,** Assistant Professor of Modern Greek at Ohio State University, gave a talk, *Ethn(o)scapes Beyond Greek America*, illustrated with clips from Greek American films on the study of Greek American culture.

May 12th **Sophia Florakas Petsalis** gave a Slide presentation based on her book: *To Build the Dream: The Story of Early Greek Immigrants in Montreal.*

Student News

Daniel Elash, a Modern Greek Studies student at SFSU, will be participating in the 2001 International Summer School for Greek Language, History, and Culture at the Institute for Balkan Studies in Thessaloniki, Greece.

Daniel Elash practicing an interview with Prof. Martha Klironomos during the March Oral History Workshop.

Fall 2002 Events

October 26th
George Stassinakis

Mr. Stassinakis is President of the International society of friends of Nikos Kazantzakis, and he will give a talk on Nikos Kazantzakis. This event is being generously sponsored by the Greek Consulate of San Francisco.

November 3rd
Maria Farandouri

Greece's Celebrated Singer, Maria Farandouri will perform in San Francisco, Nov. 3, 2002 at a benefit concert for the Center for Modern Greek Studies

Her voice has been called "a gift from the Gods of Olympus." Ms. Farandouri is an international star who has performed and recorded with stars like Zubin Mehta, Mercedes Sosa, the Berliner Ensemble and guitarist John Williams.

Ms. Farandouri began her career interpreting the songs of Greece's leading composer, Mikis Theodorakis. She soon became his greatest interpreter, and many of his songs were writen for her deep, thrilling voice. For the last decade she has worked with an outstanding group of young musicians from Germany.

Ms. Farandouri and her musicians are visiting the United States with the generous assistance of the Greek Ministry of Culture. Ms. Farandouri will present songs by Greece's leading composers: Theodorakis, Hadjidakis, Loizos, and others - as well as traditional Greek folk songs and rebetika.

Please check the CMGS web site for updated information on coming events.
www.sfsu.edu/~modgreek

All event photographs courtesy of Anne Condas

Oral History Project News

Greek American Oral History Project Update

Having completed approximately a dozen oral histories, we are now beginning to transcribe some of the interviews. In March we held a second Oral History Workshop with Gail Kurtz.

Hallie Brignall, a Museum Studies graduate student and Shay Cannedy, an Anthropology graduate student will be continuing their work with the archives during the Fall semester.

Dreams and Traditions: Greek American Weddings

photograph courtesy of Marina Moustakas

The San Mateo County History Museum presents "Dreams and Traditions: Greek American Weddings," an exhibit opening October 10, 2002 and running through March 2, 2003.

This exhibition features Greek American wedding customs from the early 20th century to present times. "Dreams and Traditions" looks at the changes of and the symbolism behind these various customs that distinguish Greek American weddings from American weddings. This exhibit, also, explores ways in which the Greek community has adapted American customs.

Visiting hours are Tuesday through Sunday, 10 am – 4 pm. A grand opening with traditional Greek dance will be held on October 19, 2002 from 2 – 4 pm.at the San Mateo County History Museum, 777 Hamilton Street, Redwood City, CA.

The exhibit is curated by Gentle Wagner, who worked with the Center for Modern Greek Studies' Greek American Oral History Archive. She is a SFSU Museum Studies MA student.

Dated Material

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Keeping in Touch

If you are interested in receiving announcements about our lectures and other special events held at the Center for Modern Greek Studies at SFSU, give us a call at the Center **(415) 338-1892** or send a note to the mailing address. We regularly advertise our events in the Greek-American newspaper, *The Hellenic Journal,* and in the SFSU *Campus Memo.* We also maintain an e-mail list announcing these events. If you wish to be included, send us e-mail with your e-mail address to **modgreek@sfsu.edu**

Our current course offerings, lecture schedule and other information about the Center for Modern Greek Studies can be found on our web site: ***http://www.sfsu.edu/~modgreek***

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